

Works of Michelangelo

MICHELANGELO DI LODOVICO BUONARROTI SIMONI

Italian sculptor, painter, architect, and poet, born in 1475 in Caprese near Arezzo and active in Florence and Rome. Michelangelo transformed Renaissance art with monumental works that united physical power and spiritual intensity.

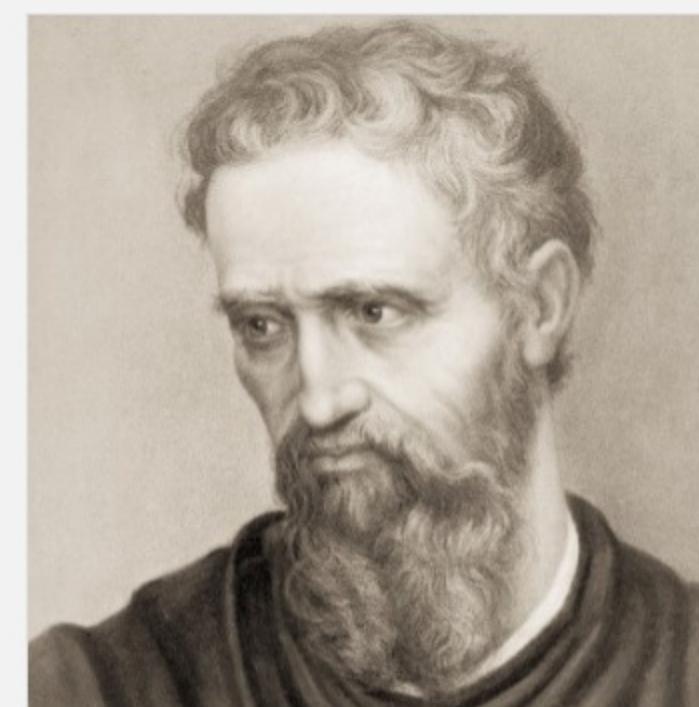
BIOGRAPHY

Michelangelo in Context

Michelangelo was born on 6 March 1475 in Caprese, Tuscany, and grew up in Florence, a center of humanist learning and artistic experimentation.

His early marble masterpieces, including the *Pietà* in St. Peter's Basilica and *David* in Florence, established his reputation as a sculptor capable of combining ideal proportions with intense emotion.

In his later career, Michelangelo turned increasingly to architecture and large-scale fresco projects such as *The Last Judgment*. He died in 1564 in Rome, leaving behind a body of work that continues to shape how museums, artists, and visitors understand the Renaissance.



GALLERY

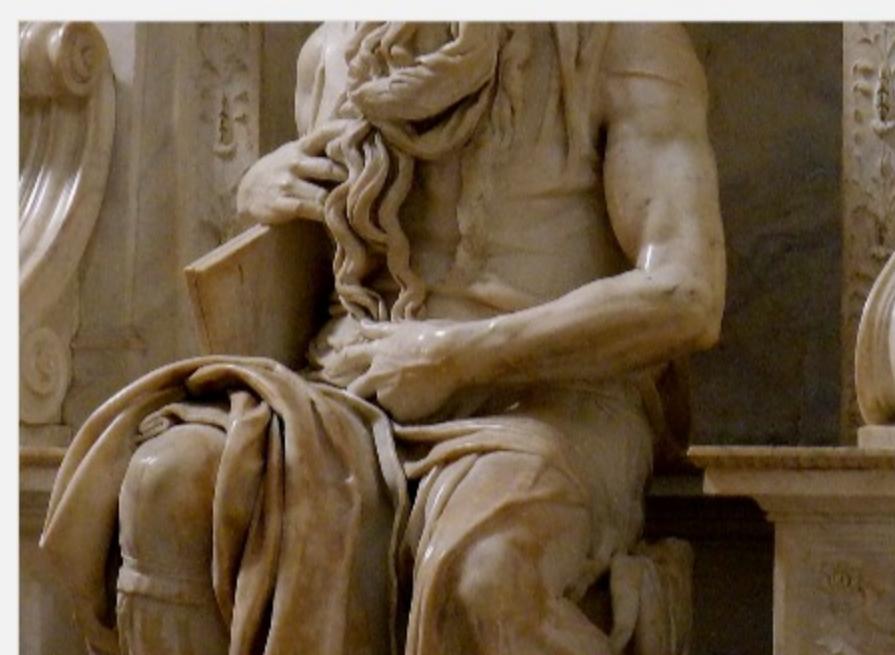
Selected Works



Pietà

1498–1499 • St Peter's Basilica

MARBLE SCULPTURE



Moses

1513–1515 • San Pietro in Vincoli

MARBLE SCULPTURE



The Last Judgment

1536–1541 • Sistine Chapel

FRESCO PAINTING

SUBJECTS & APPROACH

Subjects & Approach

Michelangelo's art developed across sculpture, painting, and architecture. His recurring subjects—from the Madonna to monumental battle scenes—show how he transformed human form, motion, and spirituality.

Madonna and Child

Madonna of the Stairs (1490–1492) is his earliest marble relief, inspired by Donatello's shallow carving. The twisting child already reveals the motion characteristic of his later works.

Madonna of Bruges (1504) depicts the Christ Child stepping forward from Mary's arms—a natural, intimate interpretation of divine motherhood. The *Doni Tondo* continues this energy in paint, anticipating the Sistine ceiling.

Early Sculptural Works

Angel (1494–1495) shows his study of classical anatomy and strength. **Bacchus** introduced a rotating composition meant to be viewed from all sides.

Dying Slave (1513) uses *contrapposto* to suggest awakening consciousness, one of several "Captives" emerging from stone for Pope Julius II's tomb.

The Sistine Chapel

Between 1508 – 1512, Michelangelo painted nine Genesis scenes framed by twenty *ignudi*. His **Study for the Libyan Sibyl** reveals his precision with anatomy and design.

Vasari called the ceiling "a beacon to our art, restoring light to a world in darkness."

Battle Scenes

Battle of the Centaurs (1492) shows intertwined figures carved in deep relief. **Battle of Cascina** (1504) developed this energy in full-scale drawing, known today only through copies.

The Last Judgment translates that struggle into a vast fresco of rising and falling souls.

Architecture

In the **Laurentian Library**, Michelangelo recessed columns and designed a flowing staircase that defined Mannerism. At **St Peter's Basilica**, he unified Bramante's plan into a monumental and harmonious whole.